

ROYAL ACADEMY OF ARTS.

EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School;

INCLUDING

A COLLECTION OF

WATER COLOUR DRAWINGS,

STUDIES, AND SKETCHES FROM NATURE.

WINTER EXHIBITION,

TWENTY-THIRD YEAR.

MDCCCXCII.

LONDON:

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PRINTERS TO THE ROYAL ACADEMY.



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LIBRARY

The Exhibition opens the first Monday in January, and closes the second Saturday in March.

Hours of Admission from 9 A.M. till dusk.

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The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

All communications should be addressed to "The Secretary."

ROYAL ACADEMY OF ARTS, 1892.

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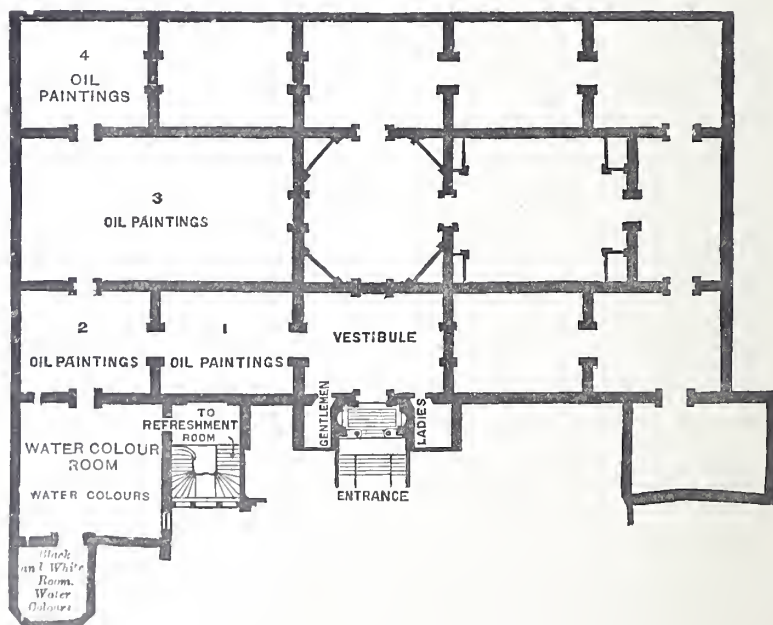
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PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes :—"bust," the head and shoulders ; "half figure," to the waist ; "three-quarter figure," to the knee and below ; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used :—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-42.

1	LENT BY	APOLLO AND THE SEASONS.	PAINTER.
	W. B. BEAUMONT, ESQ., M.P.		Richard Wilson, R.A.

View over a sheet of water, with buildings and high hills in the distance ; a ruined temple and trees on the r., with figures of the Seasons dancing in the foreground ; Apollo is seated with a lyre on the l. ; sunset sky. Canvas, 39½ by 49½ in.

2	THE VILLAGE FESTIVAL.
W. MORLEY PEGGE, ESQ.	Sir David Wilkie, R.A.

Finished sketch for the picture in the National Gallery. Signed and dated ; "D. W., 1809." Panel, 13½ by 17½ in.

- | LENT BY | PAINTER. |
|--|---|
| 3 | DECOLLATED HEAD OF THE DUKE OF MONMOUTH. |
| F. SEYMOUR HADEN, Esq. | Unknown. |
| <p>Head of a man with long, curling, auburn hair, lying on a pillow ; dark background.</p> <p>Supposed to have been painted for Lady Henrietta Wentworth, Monmouth's mistress ; at the back is a paper on which is written, "From Miss Wray, and to her from Sir Ullithorne R. Wray, and to him from Sir Percival W. Wray, of Lincolnshire, in whose possession it was originally. Monmouth."</p> <p>Canvas, 22 by 26½ in.</p> | |
| 4 | LANDSCAPE. |
| MRS. MARTIN COLNAGHI. | Thomas Gainsborough, R.A. |
| <p>View of a wooded and hilly landscape ; in the foreground a stream crossed by a wooden bridge, over which a man is driving some cattle ; tower in the middle distance ; blue sky, with dark clouds to r. Canvas, 15¾ by 18½ in.</p> | |
| 5 | Portrait of MRS. SMITH OF JORDANHILL. |
| MRS. ARCHIBALD SMITH. | Sir Henry Raeburn, R.A. |
| <p>Mary, wife of James Smith of Jordanhill (see No. 14) ; b. 1789, d. 1847.</p> <p>Half figure, seated in front, nearly full face ; blue dress, open in front, with high collar ; gold chain round her neck ; dark background. Painted 1823.</p> <p>Canvas, 29 by 24½ in.</p> | |
| 6 | A COUNTRY ROAD. |
| SIR CHARLES ROBINSON. | Sir A. W. Callcott, R.A. |
| <p>In the foreground two men at the side of a road, one of them lying down ; a cart with two horses is approaching ; view over a large expanse of undulating country beyond ; sunset sky. Panel, 9¾ by 13¼ in.</p> | |
| 7 | CADER IDRIS. |
| F. WORSLEY-TAYLOR, Esq., Q.C. | Richard Wilson, R.A. |
| <p>View looking up a valley towards the mountain, which is seen on the horizon ; a man on a horse in the foreground ; trees on high ground on the l. ; blue sky. Canvas, 35 by 40½ in.</p> | |
| 8 | Portrait of MISS MUSE. |
| THE EARL OF NORMANTON. | Sir Joshua Reynolds, P.R.A. |
| <p>Half figure turned slightly to r., three-quarter face to r., l. arm held out ; grey and pink dress with lace front and pink rosette, low pink-lined hat with pink ribbons, black scarf ; landscape background. Painted 1755.</p> <p>Canvas, 35½ by 24½ in.</p> | |

LENT BY

PAINTER.

9 Portrait of MRS. PORTMAN OF BRYANSTON.**VISCOUNT PORTMAN.****Thomas Gainsborough, R.A.**

Anne, daughter of William Fitch, Esq., of High Hall, Wimborne; m. Henry William Berkeley Portman, of Orchard Portman and Bryanston; d. 1781. Full length, seated to r. in an arm-chair near a window, three-quarter face; white dress trimmed with lace, white cap, blue ribbon; in her r. hand she holds a rose. Canvas, 82 by 58 in.

10 A TIGER.**VISCOUNT PORTMAN.****George Stubbs, A.R.A.**

Figure of a tiger lying at the foot of some rocks. Canvas, 54 by 83 in.

11 EEL-BUCKS AT GORING.**WILLIAM AGNEW, Esq.****William John Müller.**

View looking across the river towards the church; two children fishing in the foreground, beyond them the weir with eel-bucks, and a man in a boat; stormy sky, with rainbow. On the back the painter has written, "Left as a sketch for some fool to *finish* and ruin. W. M., 1843, Feb. 17." Signed and dated, "W. Müller, 1843." Canvas, 48½ by 81½ in.

12 Portrait of COLONEL BULLOCK.**W. HENRY BULLOCK, Esq.****Thomas Gainsborough, R.A.**

Lieut.-Colonel Jonathan Bullock, of Faulkbourn, was M.P. for Essex; d. 1809.

Full length, standing in front in a landscape, in uniform, leaning his l. arm on a pedestal, with legs crossed, his hat in his r. hand; a dog looks up at him on the r. Canvas, 89 by 60 in.

13 THE STRAW-YARD.**REV. SIR TALBOT BAKER, BART.****George Morland.**

Two horses and a dog standing outside the entrance to a stable; on the l. is a man in a red coat feeding pigs; blue sky, with clouds seen through the branches of a large tree which overshadows the whole picture. Signed and dated, "G. Morland pinxit, 1792." Canvas, 39 by 55 in.

Portrait of JAMES SMITH OF JORDANHILL.**MRS. ARCHIBALD SMITH.****Sir Henry Raeburn, R.A.**

Author of 'Voyage and Shipwreck of St. Paul,' &c.; b. 1782; d. 1867. (For a portrait of his wife see No. 5.)

Bust to l., face turned towards the spectator; dark coat; dark background. Painted 1823. Canvas, 29½ by 24½ in.

LENT BY

PAINTER.

15

Portrait of MRS. BILLINGTON.

SIR CHARLES TENNANT, BART.

Thomas Gainsborough, R.A.

Actress and singer, daughter of the German hautboy-player Weichsel; b. 1764; m. a musician named John Billington; made her first appearance at Covent Garden in 1785; on the death of her husband m. a French gentleman, M. de Falessent; after a visit to Italy she appeared at Covent Garden again in 1801 in the opera of "Artaxerxes"; continued to be a favourite public singer for fifteen years; d. near Venice 1818.

Half figure seated to l., looking towards the spectator; her arms crossed on a cushion in front of her; white dress, open in front, white kerchief, blue sash; landscape background. Canvas, $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

16

LANDSCAPE.

CHARLES C. BARTON, ESQ.

George Morland.

A windy day; in the foreground a man and dog on a road, walking near a wooded knoll; beyond are two men, one riding a white horse; blue sky, with clouds. Canvas, $9\frac{3}{4}$ by $9\frac{1}{2}$ in.

17

Portrait of MRS. DAVENPORT.

W. BROMLEY DAVENPORT, ESQ., M.P.

George Romney.

Charlotte, daughter of Ralph Sneyd, Esq., of Keele, Staffordshire; b. 1756; m. 1777, Davies Davenport, of Capesthorpe, M.P. for Cheshire; d. 1829.

Bust to l., face turned over the l. shoulder towards the spectator; pink fur-trimmed cloak; broad-brimmed straw hat, with brown bow; landscape background. Canvas, 30 by 24 in.

18

COAST SCENE.

LORD IVEAGH.

Richard Parkes Bonington.

View looking along the seashore, with high cliffs on the l.; in the foreground four figures, one standing with a pony laden with fish-panniers; shipping on the r.; blue sky, with clouds. Canvas, 25 by 38 in.

19

THE WHALE-SHIP.

F. SEYMOUR HADEN, ESQ.

J. M. W. Turner, R.A.

"Hurrah for the whaler *Erebus* and the fish."—*Beale's Voyage*.

View on the open sea; in the foreground a whale in the death agony is in the act of upsetting the whale-boat; the whale-ship seen beyond, in full sail; stormy sky. Exhibited in 1845. Canvas, 35 by 48 in.

LENT BY

PAINTER.

20 Portrait of MRS. JOSIAH WEDGWOOD.

MISS WEDGWOOD.

Sir Joshua Reynolds, P.R.A.

Sarah, daughter of Richard Wedgwood; b. 1735; m. 1764 Josiah Wedgwood.
(See No. 21.)

Half figure to r., looking at the spectator; black dress, powdered hair, white lace cap; grey background. Canvas, 30 by 24½ in.

21 Portrait of JOSIAH WEDGWOOD.

MISS WEDGWOOD.

Sir Joshua Reynolds, P.R.A.

The celebrated potter; b. 1730; established himself at Burslem in 1759; founded the village of Etruria in 1766, where he died in 1795. (For a portrait of his wife see No. 20.)

Half figure to l., looking at the spectator; red velvet coat, wig; brown background. Canvas, 30 by 25 in.

22 THE 'VICTORY' BRINGING HOME THE BODY OF LORD NELSON FROM TRAFALGAR, 1805.

SIR DONALD CURRIE, K.C.M.G., M.P.

J. M. W. Turner, R.A.

Agitated sea; in the centre of the picture is seen the *Victory* sailing up the Channel, a man-of-war on either side of her; boats, with fishermen, in the foreground; white cliffs on the horizon to r.; blue sky, with clouds. Canvas, 26 by 39 in.

23 QUEEN ADELAIDE DISEMBARKING AT SOUTHAMPTON ON HER RETURN FROM MALTA.

EXECUTORS OF THE LATE
E. H. LAWRENCE., ESQ.

J. M. W. Turner, R.A.

View in Southampton Harbour; on the r. is seen the ship bearing the Queen, with a boat putting off; a line of boats, full of people, is seen on the l. Canvas, 29½ by 39 in.

24 Portrait of JAMES TOMKINSON, OF NANTWICH AND DORFOLD HALL.

HENRY J. TOLLEMACHE, ESQ., M.P. Thomas Gainsborough, R.A.

Youngest son of William Tomkinson, of Bostock; b. 1711; d. 1794.

Half figure, seated to l., in an arm-chair, full face; blue coat, white wig; his r. hand is thrust into his coat; red curtain background. Canvas, 35 by 27 in.

LENT BY

PAINTER.

25

Portrait of WILLIAM HAYLEY.

WILLIAM AGNEW, Esq.

George Romney.

Poet, and biographer of Romney; b. 1745; d. 1820.

Bust seen in front, three-quarter face to r.; red coat; long fair hair; dark background. Canvas, 20½ by 15½ in.

26

LANDSCAPE WITH FIGURES.

CHARLES C. BARTON, Esq.

George Morland.

Shaded pool at the foot of a wooded bank; a man is fishing, while a woman with a basket on her arm watches him; blue sky, with clouds. Canvas, 13 by 16½ in.

27

Portrait of THE COUNTESS OF DERBY.

SIR CHARLES TENNANT, BART.

George Romney.

Elizabeth, only daughter of James, 6th Duke of Hamilton; m. 1774, Edward, 12th Earl of Derby; d. 1797.

Three-quarter figure seated to r. in a landscape, three-quarter face; l. arm lying across her lap, r. hand touching her chin; white dress, figured white satin skirt. Canvas, 49½ by 39 in.

28

LANDSCAPE.

H. F. BROADWOOD, Esq.

John Crome.

Woodland scene near Norwich; view of a wood with large trees; a man and a dog on a path, under a large oak, in the foreground; cloudy sky. Panel, 35 by 54 in.

29

Portrait of ELIZABETH, DUCHESS OF GRAFTON.

MRS. WILLIAM AGNEW.

Thomas Gainsborough, R.A.

Daughter of the Rev. Sir Richard Wrottesley Bart.; b. 1745; m. 1769, Augustus Henry, 3rd Duke of Grafton; d. 1822.

Bust to r., head turned to l., nearly full face; green figured brocade dress, low necked, with lace round the throat; powdered hair; dark background. Painted in an oval. Canvas, 30 by 24½ in.

30

Portrait of LADY HAMILTON.

SIR TOLLEMACHE SINCLAIR, BART.

George Romney.

Emma Lyon; a favourite model of Romney's; m. Sir William Hamilton, English Ambassador at Naples; d. 1815.

Bust, seen in front, nearly full face, looking down and reading a book; white dress; brown background. Canvas, 21 by 17 in.

- | LENT BY | PAINTER. |
|--|--|
| 31 | SEA-SHORE. |
| REV. SIR TALBOT BAKER, BART. | George Morland. |
| Rocky shore, two men landing fish in a basket; a woman, an old man, and a dog in the foreground; stormy sky. Canvas, 39½ by 55½ in. | |
| 32 | SUNNY THAMES. |
| SIR CHARLES TENNANT, BART. | Frederick Walker, A.R.A. |
| View of the river bank, on which are a group of children watching a boy fishing. Unfinished. Canvas, 49 by 59 in. | |
| 33 | Portrait of MRS. ANGELO. |
| MRS. ARCHIBALD SMITH. | Sir Joshua Reynolds, P.R.A. |
| Wife of Angelo Tremamondo, riding master in Edinburgh, brother of Angelo the celebrated fencer; d. 1809. | |
| Bust seen in front, full face; low dress, pearls in her hair, pearl necklace; dark background. Canvas (oval), 21½ by 17½ in. | |
| 34 | Portrait of MASTER STARKIE. |
| COL. LE GENDRE N. STARKIE. | Thomas Gainsborough, R.A. |
| Le Gendre Piers Starkie, of Huntroyde, at the age of 12. | |
| Half figure to l., nearly full face; in red coat, holding a black hat in his r. hand; long fair hair falling in curls over his shoulders; brown background. Painted in an oval. Canvas, 29½ by 24½ in. | |
| 35 | LANDSCAPE. |
| SIR CHARLES TENNANT, BART. | John Sell Cotman. |
| Ravine in the foreground, with an old windmill on a hill on the l.; cottages and other windmills on the corresponding hill on the r., up the face of which winds a road; beyond is a level plain; sunset sky. Canvas, 35 by 58 in. | |
| 36 | Portrait of THE HON. CHARLOTTE OLIVE. |
| THE EARL OF POWIS. | George Romney. |
| Daughter of Robert, 1st Lord Clive. | |
| Three-quarter figure seated to l. under some trees, three-quarter face to l.; her l. arm rests on the back of the seat; pale yellow dress with white sleeves, blue sash; auburn hair falling in curls on her shoulders; landscape background. Canvas, 49 by 39 in. | |

LENT BY

PAINTER.

37 **Portrait of SIR WALTER SCOTT.****WILLIAM AGNEW, Esq.****Andrew Geddes, A.R.A.**

The famous poet and novelist; b. 1771; d. 1832.

Bust seen in front, nearly full face, looking down; dark dress, grey background.

Panel, $31\frac{1}{2}$ by $16\frac{1}{2}$ in.**38** **ALDER CAR, TROWSE, NORWICH.****SIR CHARLES ROBINSON.****Joseph Stannard.**View looking along the river towards a wooded hill; cows under some trees on the bank to r.; others on the opposite bank; two men in a boat on the l. fishing; cloudy sky. Signed, "J. S." (connected). Panel $8\frac{1}{4}$ by $11\frac{1}{2}$ in.**39** **YARMOUTH BEACH.****CHARLES S. ROUNDELL, Esq.****John Crome.**View looking northwards; open sea with shipping to r.; in the l. foreground various boats and figures on the beach, with windmill beyond; blue sky, with clouds. Canvas, $14\frac{1}{2}$ by 20 in.**40** **SNOWDON, FROM NANTLLE.****H. W. WORSLEY-TAYLOR, Esq., Q.C.****Richard Wilson, R.A.**

View looking across a lake, with high hills on either side, and Snowdon in the distance; three figures in the foreground, two of them fishing; blue sky, with clouds. Canvas, 39 by 49 in.

41 **Portrait of WILLIAM HARVEY, M.D.****CORPORATION OF THE SONS OF THE CLERGY.****William Dobson.**

Discoverer of the circulation of the blood; b. at Folkestone 1578; published his discovery in 1628; d. 1657.

Bust to r., looking at the spectator; black dress, wide falling collar; brown background. Canvas, 27 by $21\frac{1}{2}$ in.**42** **YARMOUTH HARBOUR.****EXECUTORS OF THE LATE E. H. LAWRENCE, Esq.****John Crome.**

View looking up the harbour, with shipping on both sides; on the l. a boat with two men in it is sailing away from the spectator; several ships are lying off a shipbuilding yard on the r.; a small boat is putting off from one of them, with two figures, one in a red coat which is reflected in the water; blue sky, with clouds. Canvas, 16 by 26 in.

GALLERY No. II.

OIL PAINTINGS—43-97.

43 LENT BY

L'ACCORDÉE DU VILLAGE.

PAINTER.

H. F. BROADWOOD, Esq.

Antoine Watteau.

In the centre of the picture the bride and bridegroom are seated beneath some high trees, in front of a red cloth, with a crown suspended over the bride; on a table before them, at which a lawyer sits, with pen in hand, is the marriage contract; a number of people are grouped round them, some of whom are dancing; two men are playing instruments on the r.; various farm buildings on high ground behind the trees; village church and cottages on the l. Canvas, $22\frac{1}{2}$ by $30\frac{1}{2}$ in.

44

WAYFARERS.

EXECUTORS OF THE LATE E. H. LAWRENCE, Esq. Jan Lingelbach.

A group of peasants, with two horses, resting at the foot of a withered tree; a dog lies beside them; blue sky, with clouds. Signed, "Lingelbach." Panel, 8 by $9\frac{1}{2}$ in.

45

LANDSCAPE.

LORD IVEAGH.

Jacob van Ruysdael.

A pond in the foreground, with a thatched cottage on the r., and an old pollard tree; a man is fishing on the farther side of the pond; flat landscape seen beyond him; blue sky, with clouds. Signed with monogram, "J. V. R." Canvas, $11\frac{1}{2}$ by $10\frac{1}{2}$ in.

46

THE LUTE-PLAYER.

LORD IVEAGH.

Jan ver Meer (of Delft).

Interior of a room; small three-quarter figure of a lady, in a white dress, with a yellow jacket trimmed with ermine, seated facing the spectator, near a table on which are some books, playing a lute. Signed, "J. V. Meer" (JVM connected). Panel, $19\frac{1}{2}$ by $16\frac{1}{2}$ in.

LENT BY

PAINTER.

47 INTERIOR OF DORDRECHT CATHEDRAL.

EXECUTORS OF THE LATE E. H. LAWRENCE, ESQ.

Albert Cuyp.

The interior of the cathedral, looking across a transept; numerous figures in the foreground, among them two boys spinning tops. Signed and dated, "A. Cuyp, 16—." Panel, 26 by 30 in.

48 WOOD SCENE.

ALEXANDER DENNISTOUN, ESQ.

Jan Both.

Outskirts of a wood; in the foreground is a man driving a donkey along a path under high trees; farther off two men on horseback are going to join in the chase which is seen in the distance; two men watch them, while another follows with a dog. Panel, 19 by 24 in.

49 STOLEN KISSES.EXECUTORS OF THE LATE
E. H. LAWRENCE, ESQ.**Godfried Schalcken.**

Interior of a room; a young woman putting a lighted candle into a lantern which she is holding on a table in front of her; while thus engaged a youth, who is behind her, has placed one hand on her shoulder, and is caressing her with the other; in the background an old woman looking round a curtain. Signed, "G. Schalcken." Panel, 10 by 8 in.

50 STUDY OF A HEAD.

SIR CHARLES ROBINSON.

Karel Fabritius.

Head of a young man to l.; long fair hair; dark dress; dark background. Panel, 8 by 6 in.

51 THE CHARLATAN, OR SCENES AT A COUNTRY FAIR.

EXECUTORS OF THE LATE E. H. LAWRENCE, ESQ.

Wouverman.

Near a ruined building on the r. is a high platform on which is a juggler performing to a number of people gathered below; among the spectators are two ladies in a coach, near a tree which occupies the centre of the picture; on the l. is a beggar seated on the ground, asking alms of a cavalier; numerous other figures round; houses in the distance; blue sky, with clouds. Signed, "P. W." Copper, 15½ by 23 in.

52 SCHEVENINGEN.

H. F. BROADWOOD, ESQ.

Solomon van Ruysdael.

View looking along the shore, with the sea on the l.; high ground on the r., with houses and a large tower; numerous figures and boats on the beach; cloudy sky. Canvas, 41 by 62 in.

LENT BY

PAINTER.

53

AVENUE NEAR DORDRECHT.

LADY WALLACE.

Albert Cuyp.

The centre of the picture is occupied by the avenue, in which is seen a page in a red cloak, holding a horse and a pony; near him are a cow lying down and another going down to a meadow on the l.; behind the central group are a man on horseback and a lady with two boys; on the r. are the river Maas and the town of Dordrecht; on the l. is a chateau; two men are seated on the bank of a canal to r., fishing; blue sky, with clouds. Canvas, 27½ by 38½ in.

54

PORTRAIT GROUP.

H. F. BROADWOOD, Esq.

Unknown.

Portraits of Burkhardt Tschudi, b. 1702, founder of the firm of John Broadwood & Sons; his wife, Catherine Wild; his son Joshua, b. 1736, d. 1754; and his son Burkhardt, b. 1737, d. 1803.

Mr. Tschudi, seated on the l. in a blue dressing-gown, is tuning a harpsichord which he presented to Frederick the Great; his elder son, in a blue coat, stands near him, leaning against the harpsichord; Mrs. Tschudi, in a yellow silk gown, is seated to the r., near a tea-table, with her l. arm round the younger son, who wears a red dress and leans on her knee; she holds a paper in her r. hand; a cat is looking up at a biscuit in the child's hand. Canvas, 32 by 55½ in.

55

RIVERSIDE INN.

REV. SIR TALBOT BAKER, BART.

Albert Cuyp.

In the centre is an inn, on a wooded knoll near a river, which is seen on the r., with the town of Dort in the distance; on the l. a cavalier is talking to a man in a blue coat; sheep and goats are near them; a waggon and cattle are seen beyond them near the inn. Signed, "A. Cuyp." Canvas, 41 by 63 in.

56

A CHRISTENING.

LADY WALLACE.

Jan Steen.

Interior of a room; sixteen persons, in various attitudes, seated and standing about the room; near a table in the centre is the father holding the infant in his r. arm, and putting his l. hand into his pouch, apparently about to reward the nurse, who is putting her hand on his shoulder; near them another woman, stirring a pot into which some sugar is being poured, is holding out her hand; in the background the mother, in bed, is being attended by two women; near them are two other women, one, seated by the cradle, drinking a glass of wine; in the centre of the picture is a girl, in a red bodice, standing with her back to the spectator, resting her r. hand on the back of a chair; a variety of objects are scattered over the floor of the room. Signed and dated, "J. Steen (J and S connected), 1664." Canvas, 34 by 42 in.

LENT BY

PAINTER.

57

Portrait of A MAN.

T. HUMPHRY WARD, Esq.

Cornelius Jansen.

Small bust to l., head turned towards the spectator; dark dress, large white collar; fair hair falling over his shoulders; dark background. Panel, 15 by 11 $\frac{3}{4}$ in.

58

VIEW IN A TOWN.

LADY WALLACE.

Jan van der Heyden
(figures by Adrian van de Velde).

View on a canal at Amsterdam; the canal traverses the whole of the foreground; beyond it, in the centre, is a church, with a large red brick building, surrounded by trees, on the r.; other houses are seen through a row of trees on the l.; various figures are on the banks of the canal, on which is a barge. Signed, "I. V. D. Heyde." Panel, 16 by 23 $\frac{3}{4}$ in.

59

RINALDO AND ARMIDA.

LORD HYLTON.

Van Dyck.

The hero is represented reclining asleep upon a bank at the foot of a tree, and Armida, bending over him, is twining a wreath of flowers round his arms and head, while a naiad, who is in front with a music paper in her hand, is charming his slumbers by the melody of her voice; five cupids attend them, two flying above. Canvas, 76 by 78 $\frac{1}{2}$ in.

60

LADY BARGAINING FOR FISH.

EXECUTORS OF THE LATE

E. H. LAWRENCE, Esq.

Quiryn Brekelenkam.

A lady in a black gown, with white petticoat and wide collar, standing at a fish-stall on which are various kinds of fish, is looking at a slice of salmon which the fish-woman is holding up. Signed, "Q. B." Panel, 18 by 14 $\frac{1}{4}$ in.

61 Portrait of MADEMOISELLE MADELEINE SOPHIE ARNOULD.

THE EARL OF NORMANTON.

Jean Baptiste Greuze.

The celebrated French actress and singer, renowned for her wit; b. 1744; d. 1803.

Half figure seated to r., looking towards the spectator, resting her l. arm on a table, with a dog in her lap and holding a wreath in her r. hand; fancy costume, with bare neck and arms, and flowers in her hair; grey background. Panel, 27 by 21 $\frac{1}{2}$ in.

- | LENT BY | PAINTER. |
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- 62** **FIGHTING COCKS.**
- HENRY J. TOLLEMACHE, Esq., M.P. Melchior de Hondecoeter.
- Cocks and hens near some stones at the foot of trees; the fight is over and the victor stands with his foot on the neck of his vanquished adversary. Signed, "M. de Hondecoeter." Canvas, 49 by 62 in.
- 63** **SEA-PIECE.**
- M. H. COLNAGHI, Esq. Jan van de Capelle.
- Calm sea, with fishing-boats and figures; on the l. is a jetty, on which are numerous figures; in the foreground two men standing in the water, one of them drawing a net; blue sky, with clouds. Signed and dated, "J. V. Cappelle, 1651." Canvas, 18½ by 28½ in.
- 64** **INTERIOR, WITH BOORS SMOKING.**
- EXECUTORS OF THE LATE E. H. LAWRENCE, Esq. David Teniers
- Interior of a room; round a table, in front of a fire, are three boors, one of them seated and in the act of lighting his pipe. Canvas, 8½ by 6 in.
- 65** **SEA-PIECE: A GALE OF WIND.**
- SIR CHARLES A. TURNER, K.C.I.E. William van de Velde.
- Rough sea, a vessel sailing on the r., and near it a boat, with its sail half lowered; other vessels in the distance; cloudy sky. Panel, 11½ by 15 in.
- 66** **THE FERRY.**
- MRS. DUNMETT. Hobbema.
- River in the foreground and l. distance; on the high bank to r. is a house, with numerous figures in front of it; a boat in the foreground, with two figures in it; other boats, with sails, moored to the bank; blue sky, with clouds. Signed with a monogram. Panel, 7¼ by 6¼ in.
- 67** **LANDSCAPE.**
- CHARLES MORRISON, Esq. Hobbema.
- Wooded landscape; in the l. foreground is a cottage surrounded by high trees, some of which overhang a road, on which are three men, two of them conversing with a woman who sits by the roadside; in the middle distance is another cottage lit up by the sun and also surrounded by trees, through which are seen other buildings and figures; farther to the r. a man and woman are walking along a road, and beyond them again is another cottage. Canvas, 37½ by 52 in.

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| LENT BY | PAINTER. | |
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- 68** Portraits of DOROTHY, COUNTESS OF LEICESTER, AND
 HER SISTER LUCY, COUNTESS OF CARLISLE.
- CHARLES MORRISON, Esq. Van Dyck.
- Dorothy, daughter of Henry, 9th Earl of Northumberland ; m. Robert Sidney, 2nd Earl of Leicester.
 Lucy, youngest daughter of Henry, 9th Earl of Northumberland ; m. James Hay, Earl of Carlisle.
 Two three-quarter figures seated opposite one another, looking towards the spectator ; the one on the r. is dressed in white, with a pink scarf round her ; the other is in a rich red dress, and holds a sprig of orange in her l. hand, and roses in her r. ; both have low-necked dresses and pearl necklaces ; landscape and architectural background. Canvas, 39½ by 63 in.
- 69** THE UNWELCOME GUEST.
- LORD HYLTON. Francis Snyders.
- Interior of a dining-room, into which a stag has just sprung, upsetting the table, and scattering the dishes, eups, &c., on the floor ; a servant, entering on the r., is holding up his hands in dismay ; on the l. is a small dog barking at the stag. Canvas, 80 by 127 in.
- 70** THE FOX AND HIS VICTIMS.
- REV. SIR TALBOT BAKER, BART. Melchior de Hondecoeter.
- The fox is on the l. at the foot of a wooded bank ; near him lies a dead goose, and behind is the carcass of a lamb ; three fowls are near ; landscape with figures to the r. Signed, "M. De Hondecoeter." Canvas, 54 by 66½ in.
- 71** LANDSCAPE.
- LADY WALLACE. Hobbema.
- View on the outskirts of a wood, with a cottage and some figures on a road in front of it ; a pond in the foreground ; on the l. other cottages, and figures walking along the bank ; a man fishing in the foreground ; blue sky, with clouds. Signed and dated, "M. Hobbema f., 1665." Canvas, 37 by 49½ in.
- 72** LANDSCAPE AND COTTAGE.
- EXECUTORS OF THE LATE Jacob van Ruysdael.
 E. H. LAWRENCE, Esq.
- A cottage on some rising ground, at the foot of which is a pool in the foreground ; blue sky, with clouds. Signed with a monogram. Panel, 8½ by 10 in.

LENT BY

PAINTER.

73

SEA-PIECE.

SIR GEORGE STIRLING, BART.

William van de Velde.

A calm ; several vessels and boats, with figures in them, near two spits of land which run out on the r. ; other vessels and buildings in the distance ; blue sky, with clouds. Signed, "W. V. V." Canvas, $12\frac{1}{2}$ by $14\frac{3}{4}$ in.

74

SEA-PIECE.

T. HUMPHRY WARD, ESQ.

Hendric Dubbels.

Calm sea ; view at the mouth of a river, with shipping of different kinds ; on a spit of land which runs across from the r. are three figures on a gibbet ; windmill on the l. ; cloudy sky. Signed, "H. Dubbels." Panel, 19 by 26 in.

75

LANDSCAPE, WITH FIGURES.

EXECUTORS OF THE LATE

Jan Wynants

E. H. LAWRENCE, ESQ.

(figures by Adrian van de Velde).

View looking across a plain ; on a road which winds round a sandy knoll on the r. are several figures ; two withered trees on the l. ; blue sky, with clouds. Panel, 9 by $7\frac{1}{2}$ in.

76

LANDSCAPE.

C. T. D. CREWS, ESQ.

Philip de Koninck.

View looking across a plain through which winds a river, with a town seen in the middle distance ; cloudy sky. Canvas, $16\frac{1}{2}$ by $22\frac{1}{2}$ in.

77

REGRET FOR THE VIOLONCELLO-PLAYER.

H. F. BROADWOOD, ESQ.

Jan Le Ducq.

Interior of a room ; a lady in a black dress with wide lace collar, seated in front of a harpsichord with her back to the spectator ; her r. hand holds a letter ; a violoncello wreathed in black rests against the harpsichord. Signed, "D." Panel, $15\frac{1}{2}$ by 12 in.

78

LANDSCAPE.

RALPH BANKES, ESQ.

Nicholas Berghem.

On a rocky path along the side of a wooded hill, a man and two women, one of them riding a mule, are advancing with cattle and sheep ; other figures and cattle following them ; in the middle distance, on the l., is seen a ruined castle and bridge at the edge of some water ; mountains in the distance ; blue sky, with clouds. Signed and dated, "Berghem, 1655." Canvas, $86\frac{1}{2}$ by $72\frac{1}{2}$ in.

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| LENT BY | PAINTER. |
| 79 | MISTRESS AND MAID. |
| LADY WALLACE. | Gabriel Metsu. |

Interior of a room; on the l. an old woman seated, asleep, in a chair, with a book on her lap; opposite her, on the other side of a table, is a maid, in a red bodice, with a fish in one hand and a knife in the other; a cat is stealing fish from a pan on the floor. Signed, "G. Metsu." Canvas, 16 by 14 in.

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| 80 | INTERIOR, WITH FIGURES. |
| CHARLES MORRISON, Esq. | Adrian van Ostade. |

Interior of a tavern; at a table near a large window to l. are seated a woman and child and six peasants; in the centre a man stands drinking out of a long glass, and opposite to him are a man and woman seated on a bench; two other figures are near the fireplace; on the r. is a man pouring out beer, and near him a child; on the l. a boy is playing with a dog. Signed and dated, "A. v. Ostade, 1669." Panel, 12 by 15 $\frac{3}{4}$ in.

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| 81 | HORSES AND FIGURES. |
| SIR. GEORGE STIRLING, BART. | Albert Cuyp. |

Two travellers halting at an inn, a portion of which is visible on the r.; one of them stands on the far side of his dappled grey horse, while the other, on a bay, faces the spectator; a boy, with a stick on his shoulder, and a dog are on the l.; landscape seen in the l. distance; blue sky, with clouds. Signed, "A. Cuyp." Panel, 12 $\frac{1}{2}$ by 18 in.

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| 82 | MAN AND WOMAN IN A COW-HOUSE. |
| CHARLES MORRISON, Esq. | David Teniers. |

On the r. are two cows, and near them a man carrying a tub; seated near the door is an old woman, with a reel and spindle; beside her stands a man holding a spade and pointing with his r. hand to the open door; near the old woman lies a cat, and several dairy implements are on the floor near the cows. Signed, "D. Teniers f." Panel, 14 $\frac{3}{4}$ by 22 $\frac{1}{2}$ in.

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| 83 | LANDSCAPE, WITH CATTLE. |
| LORD IVEAGH. | Albert Cuyp. |

Four cattle, two standing and two lying at the foot of an overhanging tree on the l.; distant landscape beyond; sunset sky. Panel, 17 $\frac{1}{2}$ by 14 in.

LENT BY

PAINTER.

84 A SPANISH SEAPORT, WITH PORTRAITS OF A MERCHANT AND HIS FAMILY.

LORD IVEAGH.

Jan Battista Weenix.

In the foreground are the merchant and his wife and children with a dog standing near the base of a pedestal, on which is a group of statuary representing a lion attacking a horse; numerous figures, some riding, on the shore to the r.; shipping beyond; other figures at the door of a building on the l.; cloudy sky. Canvas, 58 by 70 in.

85 THE LISTENER.

H.M. THE QUEEN.

Nicholas Maes.

(From Buckingham Palace.)

A girl, with her finger on her lip and in a listening attitude, is creeping stealthily down a dark winding staircase, apparently with the intention of surprising three people who are carousing by the light of a lantern in an adjoining cellar; on the r. a cat on a chair. Signed and dated, "N. Maes, 1655." Panel, 29 by 23 in.

86 INTERIOR.

EXECUTORS OF THE LATE E. H. LAWRENCE, ESQ. Peter de Hooghe.

View looking through a large window into the courtyard of a house; at the open casement looking into the room are a girl and a child; a bird-cage is on the window-sill; on a table inside the room are a book, a jug, and a glass. Panel, 15½ by 12¾.

87 OLD WOMAN CONSULTING A DOCTOR.

CHARLES MORRISON, ESQ.

David Teniers.

An old man, in a black cap and fur-lined robe, is seated at a table, on which are a globe, an hour-glass, and some books; he holds up a flask of liquid, while an old woman stands beside him leaning on a stick; a man stands outside the door, looking through a telescope; in the distance is the steeple of the church of Notre Dame at Antwerp. Signed, "D. Teniers f." Panel, 15 by 24 in.

88 RIVER SCENE.

WILLIAM AGNEW, ESQ.

Jan van Goyen.

View looking across a river, on which are numerous boats; five figures on the shore in the foreground, and near them two men in a boat pushing off; on the r. a boat full of men is sailing down the river; buildings in the distance, and on the opposite bank to l.; blue sky, with clouds. Signed and dated, "V. G. (connected) 1653." Panel, 12¾ by 17½ in.

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| LENT BY | PAINTER. |
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- 89** **CARRIAGE AT A ROADSIDE INN.**
- CHARLES MORRISON, Esq.** **Paul Potter.**
- In front of the inn, under some large trees, which occupy the centre of the picture, are some cows and sheep; beyond the trees a coach with two horses is going along the road, with a man following it; cloudy sky. Signed and dated, "Paulus Potter f., 1652." Panel, 20 by 15 $\frac{3}{4}$ in.
-
- 90** **THE AFTERNOON NAP.**
- H. F. BROADWOOD, Esq.** **Quiryn Brekelenkam.**
- Interior of a room; an old woman seated asleep in front of a fireplace, with an open book on her knee; near her is a table covered with viands. Panel, 16 by 12 in.
-
- 91** **BARGAINING FOR FISH.**
- LADY WALLACE.** **Gabriel Metsu.**
- An old woman, seated behind a fish and vegetable stall at the door of a house, is receiving payment from a girl for a fish which the latter holds in her hand; vegetables and fruit are beside her, scales are hanging above. Signed, "G. Metsu." Panel, 18 $\frac{1}{2}$ by 15 in.
-
- 92** **SCULPTOR EXAMINING A BUST.**
- R. W. WILBRAHAM, Esq.** **Godfried Schalcken.**
- The sculptor standing holding a lighted candle in his hand, examining a bust of a woman, which is on a table in front of him. Panel, 15 $\frac{1}{2}$ by 11 $\frac{3}{4}$ in.
-
- 93** **Portrait of A MAN.**
- HENRY WILLETT, Esq.** **Rembrandt.**
- Bust to l., looking at the spectator; black dress, wide white ruff, broad-brimmed black hat; dark background. Panel, 20 by 17 in.
-
- 94** **YOUNG BULL AND COWS.**
- H.M. THE QUEEN.** **Paul Potter.**
(From Buckingham Palace.)
- On a hillock near the trunk of an old tree stands a young bull, with two cows beside him, one a black and white one, lying down; in the background are a waggon and two horses; blue sky, with clouds. Signed and dated, "Paulus Potter, 1649." Panel, 27 $\frac{1}{2}$ by 25 in.

LENT BY

PAINTER.

95

THE TIRED SPORTSMAN.

LADY WALLACE.

Gabriel Metsu.

At the door of an inn is seated a sportsman fast asleep; a dead pheasant and a gun lie on some brickwork to the r.; behind him is a man leaning out of a window, reaching towards a dead fowl which hangs from a tree; a woman is descending the steps of the inn, with a jug in one hand and a glass in the other; a dog stands in front of her. Signed, "G. Metsu." Canvas, 16 by 14 in.

96

LANDSCAPE, WITH HORSES AND DOGS.

R. W. WILBRAHAM, Esq.

Wouverman.

Two men on horseback, one in a red coat, are refreshing themselves at the door of an inn; two attendants, with dogs, are on the road, along which a woman is walking; near the inn are some cattle; blue sky, with clouds. Signed, "P. H. W." (P and H connected). Panel, 19½ by 17 in.

97

BOORS PLAYING AT TRIC-TRAC.

EXECUTORS OF THE LATE E. H. LAWRENCE, Esq. Adrian van Ostade.

Interior of a tavern; five boors, four of them seated, round a table, two playing tric-trac, the others looking on; one is speaking to a woman, who holds a glass of beer; a dog is lying on the floor to l. Signed, "A. V. Ostade." Panel, 14 by 12½ in.

GALLERY No. III.

OIL PAINTINGS—98-142.

LENT BY

PAINTER.

98

Portrait of THE PAINTER'S WIFE.

T. HUMPHRY WARD, Esq.

Allan Ramsay.

Half figure standing to l., three-quarter face, in fancy dress, with crook and garland of flowers; dark background. Canvas, 35 by 27½ in.

99

PORTRAIT GROUP.

MRS. ROUNDELL.

Johann Zoffany, R.A.

The persons represented are, beginning from the l.:—Mr. Richard Roundell, b. ab. 1740, d. 1772; Mr., afterwards Sir Henry Dashwood, Bart., of Kirtlington Park, Oxford, b. 1745, d. 1828; the Hon. Thomas Noel, afterwards 2nd Viscount Wentworth, d. 1815; and Mr. Walter R. B. Hawksworth, who afterwards took the name of Fawkes, b. 1746, d. 1792; all four Gentlemen Commoners of Christ Church, Oxford, at the same time, and great friends.

Group of four full-length figures in a garden on the banks of the Isis, with a view of Oxford in the distance; Mr. Fawkes on the r., and Mr. Dashwood sitting in the middle, are in hunting dress; the other two, of whom the tall one in the centre of the group is Mr. Noel, are wearing their gowns. Canvas, 49½ by 39½ in.

100

Portrait of JAMES, 1st VISCOUNT LIFFORD.

HON. EDWARD HEWITT.

Sir Joshua Reynolds, P.R.A.

James Hewitt, b. 1709, an eminent barrister, Judge of the Court of King's Bench, Lord High Chancellor of Ireland 1767, created Baron Lifford 1768, and Viscount 1781; d. 1789.

Full length, seated in front, full face, in his robes as Lord Chancellor; his l. arm rests on a table, on which is the mace; his r. hand holds the purse; curtain and architectural background. Canvas, 92 by 57 in.

101

SEA-PIECE.

LORD LECONFIELD.

Sir A. W. Callcott, R.A.

Rough sea; in the foreground a fishing vessel about to tack; immediately behind is another boat with mast lowered; farther off a ship in full sail; lighthouse seen in the distance on the r.; on the l. is a jetty, on which stands a man looking through a telescope at a man-of-war which is seen in the middle distance; blue sky, with clouds. Canvas, 45 by 66 in.

LENT:BY

PAINTER.

102

Portrait of MISS BOWLES.

LADY WALLACE.

Sir Joshua Reynolds, P.R.A.

Afterwards Mrs. Palmer.

Full-length of a little girl, seated on the ground, in a landscape, clasping a dog in her arms and looking towards the spectator. Canvas, 35½ by 28 in.

103

Portrait of MISS MURRAY OF KIRKCUDBRIGHT.

THE EARL OF NORMANTON.

Sir Joshua Reynolds, P.R.A.

Full length, standing in front, full face, hands clasped in front of her; low white dress, black scarf, which covers her head; a dog sits beside her on the r.; curtain and architectural background, with landscape to l. Painted 1766. Canvas, 49 by 39 in.

104

SMUGGLERS.

REV. SIR TALBOT BAKER, BART.

George Morland.

View looking across a rocky bay; in the foreground men landing kegs from a small boat, and rolling them up towards a horse and waggon, which is standing on the l.; vessel in the distance; blue sky, with clouds. Canvas, 39 by 53½ in.

105

THE DEATH OF DIDO.

H.M. THE QUEEN.

Sir Joshua Reynolds, P.R.A.

(From Buckingham Palace.)

Dido lies on some drapery placed on a funeral pyre, her r. arm thrown back; her sister bends over her with extended arms; in the r. distance is a galley on the sea; on the l. the half figure of Iris is seen emerging from a cloud. Painted 1781. Canvas, 57 by 93 in.

106

Portrait of A YOUNG LADY.

THE EARL OF NORMANTON.

Sir Joshua Reynolds, P.R.A.

Full length of a girl, seated under some trees in a landscape, three-quarter face to l.; low white dress with pink sash; her r. hand holds her straw bonnet by the strings; her l. elbow rests on a bank. Canvas, 49 by 39½ in.

LENT BY

PAINTER.

107

Portrait of MRS. BRADDYLL.

LADY WALLACE.

Sir Joshua Reynolds, P.R.A.

Wife of Mr. William Braddyll, of Conishead Priory, Lancashire.

Half figure seated to l., three-quarter face looking down, her head resting on her r. hand, her r. elbow on a table beside her; white dress, black mantle; fair hair, curled and powdered; foliage background. Canvas, 29 by 24 in.

108

THE LAKE OF GENEVA.

SIR DONALD CURRIE, K.C.M.G., M.P.

J. M. W. Turner, R.A.

View looking across the lake, with the town of Montreux on the l., and the Castle of Chillon immediately beyond; various figures in the foreground, some of them dancing near some fir-trees, which are seen on the r.; sunset sky. Canvas, 40½ by 64 in.

109

Portraits of THE EARL AND COUNTESS OF ELY.

L. LESSER, Esq.

Sir Joshua Reynolds, P.R.A.

Henry, 1st Earl, b. 1709; m. 1775, as his 2nd wife, Anne, daughter of Hugh Bonnefoy, Esq.

Two full-length figures walking in a landscape; Lord Ely on the r., in a grey dress and wig, turning to Lady Ely, and pointing to the r. with his l. hand; Lady Ely, whose gloved l. hand rests on her husband's arm, is in a pink dress, with coloured plumes in her hair. Canvas, 95 by 70½ in.

110

THE STORY OF APOLLO AND DAPHNE.

ROBERT HILLINGFORD, Esq.

Andrea Schiavone.

In the centre is represented Apollo pursuing Daphne; on the r. the slain python and the quarrel between Apollo and Cupid; on the l. the river-god; landscape background. Panel, 15½ by 52½ in. (rounded ends).

111

LANDSCAPE.

CHARLES MORRISON, Esq.

Gaspar Poussin.

View from a height looking over a plain, with mountains in the distance, lit up by the setting sun; high trees on each side; three figures in the foreground, probably intended as a representation of the Journey to Emmaus; a large building is seen in the middle distance; blue sky, with clouds. Canvas, 37½ by 52 in.

- | LENT BY | PAINTER. |
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| 112 | ADORATION OF THE SHEPHERDS. |
| W. B. BEAUMONT, Esq., M.P. | Giorgione. |
| On the r. the Virgin and St. Joseph kneel at the entrance of the stable, bending in adoration over the Infant Christ, Who lies on the ground in front of them; opposite them are two shepherds, also in adoration; hilly landscape, with buildings seen on the l. Panel, 35 by 42½ in. | |
| 113 | OMNIA VANITAS. |
| RALPH BANKES, Esq. | Titian. |
| Full-length nude female figure, half life size, lying on a couch, with head turned to r., looking up; at her side to l. is a vase, with gold pieces on the ground beside it; on the couch at her feet lie a crown and sceptre; above hangs a tablet inscribed "Omnia Vanitas"; curtain and landscape background. Canvas, 49 by 47 in. | |
| 114 | EMBARCATION OF ST. PAULA FROM THE PORT OF OSTIA. |
| M. H. COLNAGHI, Esq. | Claude
(figures by Filippo Lauri). |
| In the immediate foreground is a quay on which are seen the saint and her companions about to enter a boat; to the r. is a clump of trees, and on the l. a portion of a classical temple; on the sea are numerous vessels; in the distance is seen a round tower; high hills and buildings on the r.; clear sky, lit up by the sun which is low in the horizon. Canvas, 43 by 54 in. | |
| 115 | THE TRIUMPH OF LOVE. |
| MAJOR JEKYLL, R.E. | Titian. |
| Cupid, with bow and arrow, standing on the back of a lion; landscape background. Canvas (circular), 34 in. | |
| 116 | Portrait of A SENATOR. |
| THE DUKE OF ABERCORN. | Tintoretto. |
| Half figure standing to r., head turned towards the spectator; crimson fur-lined robe, black cap; architectural and curtain background, with the sea and the buildings of a town seen through a window on the r. Canvas, 44 by 34½ in. | |
| 117 | APOLLO AND MARSYAS. |
| W. BROMLEY DAVENPORT, Esq., M.P. | Tintoretto. |
| On the l. is Apollo with his eithara, and beside him Marsyas holding the flute which had been thrown away by Athena; the goddess herself is seated on the r. under a tree, with the umpires, three in number, grouped round her. Canvas, 54 by 89 in. | |

LENT BY

PAINTER.

118

Portrait of A SENATOR.

THE DUKE OF ABERCORN.

Tintoretto.

Half figure standing to l., head turned towards the spectator; crimson fur-lined robe; dark background. Canvas, 42 by 32½ in.

119

FLORA.

LUDWIG MOND, Esq.

Palma Vecchio.

Half figure of a girl, facing the spectator, head turned to r.; green dress, which she is holding up with her l. hand; bare neck and bosom; fair hair falling over her shoulders; in her r. hand she holds a bunch of flowers; dark background. Panel, 30½ by 25 in.

120

PHILIP BAPTIZING THE EUNUCH.

W. B. BEAUMONT, Esq., M.P.

Claude.

Extensive landscape, with the sea on the l., hills on the r., and high trees in the foreground, in which appears the chariot drawn by two horses; near it the eunuch kneeling beside a pond, and St. Philip in the act of baptizing him; evening sky. Canvas, 33 by 55 in.

121

VIRGIN AND CHILD.

LADY WALLACE.

Andrea del Sarto.

Small full-length figure of the Virgin seated on the ground in a landscape, with her l. arm round the Child, Who stands beside her; she is looking at St. John, who is accompanied by two angels; in the distance St. Anthony in ecstasy, an angel playing a violin appearing to him. Inscribed with monogram and "Andrea del Sarto Florentino faciebat." Panel, 42 by 32½ in.

122

THE ANNOUNCEMENT TO THE SHEPHERDS.

SIR CHARLES A. TURNER, K.C.I.E.

Jacopo Bassano.

In the foreground are the shepherds with their flocks; the nearest figure is lying on the ground; the one next to him is looking up at the angel, who is seen in the sky above; a female figure is kneeling with her back to the spectator, milking a cow. Canvas, 42 by 32½ in.

123

Portrait of THE EARL OF PORTLAND.

RALPH BANKES, Esq.

Van Dyck.

Richard Weston, b. 1577; ambassador to Bohemia, and afterwards to Brussels; was Chancellor of the Exchequer; created Earl of Portland 1633; Lord High Treasurer to Charles I.
ull length, standing in front, nearly full face, his r. arm leaning on the

LENT BY

PAINTER.

pedestal of a column; black dress, white ruff; round his neck the blue ribbon and badge of the Garter; in his ungloved r. hand is a letter, in his l. a wand of office; curtain and architectural background. Canvas, 82 by 53 in.

124

Portrait of A MAN.

H.M. THE QUEEN.

Frank Hals.

(From Buckingham Palace.)

Half figure standing to r., face turned towards the spectator; black dress, large white ruff; his r. hand rests on his hip, his l. holds his gloves; brown background. Inscribed "ÆTAT SUÆ 36 ANº 1630." Canvas, 45 by 34 in.

125 Portrait of LA MARCHESA ISABELLA GRIMALDI.

RALPH BANKES, Esq.

Rubens.

A princess of the Grimaldi family; m. the Doge Doria. Painted in her bridal dress.

Full length, seated, facing the spectator, in an arm-chair, on which her hands are resting; white satin dress embroidered with gold, large ruff; on her head is a coronet with aigrette; a parrot is on the back of the chair; architectural background. Signed and dated, "Petr. Paulus Rubens pinxit atque singulari devotione, 1606." Canvas, 93 by 56 in.

126

CUPIDS, FRUIT, AND FLOWERS.

RALPH BANKES, Esq.

Rubens and Snyders.

A festoon of fruit and flowers stretches across the picture, and hangs down on either side from two trees which are seen on r. and l.; underneath it, on the ground, is a group of three children grouped round Cupid, who is lying on crimson drapery; one of them is offering him grapes; the other two are holding a pair of doves; landscape in the background. Canvas, 66 by 86½ in.

127

HOLY FAMILY.

S. FLOOD PAGE, Esq.

Jacob Jordaens.

Three-quarter figure of the Virgin, seated in front with the Child, Who stands on her lap holding a rosary; St. Joseph and St. John in the background. Canvas, 49 by 38 in.

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| LENT BY | PAINTER. |
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- 128 Portrait of LA MARCHESA MARIA GRIMALDI, WITH A
FAVOURITE DWARF.
RALPH BANKES, ESQ. Rubens.
A princess of the Grimaldi family.
Full length seated to l. in an armchair, on which her hands are resting,
her r. holding a fan, three-quarter face, looking towards the spectator;
dark gold-embroidered dress, large ruff; behind her stands a dwarf, who
is drawing back a curtain; in front of her is a dog with a golden collar;
architectural and curtain background. Canvas, 92 by 54 in.
- 129 Portrait of A MAN.
ALFRED MORRISON, ESQ. Rembrandt.
Half figure standing to r., three-quarter face, looking at the spectator; dark
dress, dark cloak, wide falling ruff, large black hat; dark background;
his r. arm is held across his body grasping his cloak. Canvas, 40½ by
30 in.
- 130 Portrait of HENRIETTA OF LORRAINE.
LORD IVEAGH. Van Dyck.
Princess of Phalsburg, sister to the Duke of Lorraine.
Full length standing to l., looking towards the spectator; black silk robe over
a white brocaded skirt, with rich lace ruff standing up behind, and lace
ruffles; pearl earrings and necklace; her r. hand rests on the shoulder of
a negro page, who carries a basket of flowers; curtain and landscape back-
ground. Inscribed on a label in the l.-hand corner, "Henrietta Lotharinga,
Princess de Phalsburg, 1634," and on the other side, "Ant. Van Dyck
eques fecit." Canvas, 83 by 49½ in.
- 131 SEA-PIECE.
LORD LECONFIELD. J. M. W. Turner, R.A.
Agitated sea; large ship at anchor in the middle distance, with other vessels
sailing near it; jetty, with figures, on the l.; stormy sky. Signed,
"J. M. W. Turner p." Canvas, 47 by 71 in.
- 132 Portraits of MR. AND MRS. LINDOW.
MISS BEVAN. George Romney.
Thomas Lindow, of Lancaster, d. 1786, and his wife Abigail, eldest daughter
of Abram Rawlinson, of Lancaster; b. 1740; d. 1791.
Two three-quarter figures; Mr. Lindow in a red dress on the r., seated to l.
with head leaning on his r. hand and turned to the spectator; Mrs. Lindow
in a blue dress and black mantle, standing behind him, with her l. hand
resting on the arm of his chair, holding up her skirt with her r. hand;
architectural and sea background. Canvas, 55 by 45 in.

LENT BY	PAINTER.
133	VIEW OF PETWORTH HOUSE.

LORD LECONFIELD.

J. M. W. Turner, R.A.

View looking across the lake towards the house ; several boats with figures in the foreground ; high ground with trees on the l. ; morning sky. Exhibited in 1810. Canvas, 36 by 47½ in.

134 **Portraits of MRS. SEAFORTH AND CHILD.**

L. LESSER, Esq.

Sir Joshua Reynolds, P.R.A.

Daughter of Dr. Proby, Dean of Lichfield ; m. 1782, Francis Mackenzie, afterwards of Seaforth, and subsequently created Lord Seaforth and Lord Mackenzie of Kintail ; d. 1815.

Three-quarter figure, seated to r. in a landscape, in dark dress and large hat and feathers ; the child is seated on her lap, looking up into her face and touching her chin with its r. hand. Painted 1786. Canvas, 55½ by 44½ in.

135 **Portrait of MRS. CHITTY MARSHALL.**

HERBERT M. MARSHALL, Esq.

George Romney.

This lady, whose first husband was Mr. Halsey, Governor of Salsette, Bombay, on being left a widow at the age of 19, received an offer of marriage from Colonel Romney, of the Indian army, the painter's brother, but refusing it she returned to England, and eventually married Mr. Chitty Marshall, to whom this portrait was presented by Colonel Romney as a wedding present, having been painted at his request by his brother George.

Half figure seated in front, head turned to l. ; white dress with blue sash and ribbons ; hands clasped in front ; fair hair falling in curls on her shoulders ; grey background. Painted about 1785. Canvas, 29½ by 24½ in.

136 **A STABLE.**

REV. SIR TALBOT BAKER, BART.

George Morland.

Interior of a stable ; a white horse stands in the centre, looking towards a man who is bringing in a sack on his shoulders through a door on the l. ; behind is another man on a ladder ; a goat lies under the manger and a kid is standing in it. Canvas, 40 by 53½ in.

137 **OPENING OF WATERLOO BRIDGE: WHITEHALL STAIRS,**
JUNE 18th, 1817.

SIR CHARLES TENNANT, BART.

John Constable, R.A.

The scene represents the Prince Regent embarking at Whitehall Stairs to open Waterloo Bridge.

View looking down the river towards the bridge, with St. Paul's in the distance ; in the foreground various gaily decorated barges crowded with figures ; cloudy sky. Canvas, 51 by 85 in.

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| LENT BY | PAINTER. |
| 138 | Portrait of MRS. JORDAN. |
| SIR CHARLES TENNANT, BART. | George Romney. |

Dorothy Bland, b. at Waterford 1762; first appeared on the stage at Dublin 1777; afterwards came to London and performed at Drury Lane 1785; d. in France 1816; here represented as "Peggy" in "The Country Girl." Three-quarter figure standing to l., head turned towards the spectator over the l. shoulder; hands raised and clasped in front; hair falling over her shoulders; white dress, blue sash; architectural and sky background. Canvas, 58½ by 46½ in.

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| 139 | Portrait of SOPHIA, LADY DE CLIFFORD. |
| SIR A. K. STEPHENSON, K.C.B. | George Romney. |

Third daughter of Samuel Campbell, Esq., of Mount Campbell, co. Leitrim; m. 1763, Edward, 17th Baron de Clifford; was governess to Princess Charlotte of Wales; d. 1828.

Half figure facing the spectator; head turned slightly to l.; dark dress, open in front, with white kerchief; her hands hidden in a large muff; hair powdered, with curls falling over the shoulders; sky background. Canvas, 30 by 24½ in.

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| 140 | WALTON BRIDGES. |
| LORD WANTAGE. | J. M. W. Turner, R.A. |

View looking across the Thames, with the bridges in the middle distance; numerous cattle on the banks and in the water to l.; barges and horses on the r.; sunset sky. Canvas, 29½ by 48 in.

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| 141 | Portraits of CAROLINE, VISCOUNTESS CLIFDEN, AND HER SISTER, LADY ELIZABETH SPENCER. |
| VISCOUNTESS CLIFDEN. | George Romney. |

Lady Caroline Spenceer, eldest daughter of the 4th Duke of Marlborough; m. 1792, Henry, 2nd Viscount Clifden; d. 1813. Her sister, Lady Elizabeth, m. John Spenceer, Esq., and d. 1812.

Two three-quarter figures seated; Lady Elizabeth Spenceer on the r., in a white dress, playing a harp; Lady Clifden, in a red dress with blue sash, on the l., looking at her sister and sketching; a statuette stands on a table in front of her; landscape seen through a window in the background. Canvas, 56½ by 72½ in.

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| 142 | REPOSE: A LANDSCAPE, WITH CATTLE. |
| JAMES PRICE, ESQ. | Thomas Gainsborough, R.A. |

Three cows and two horses standing in the shade under some large trees; the herdsman is lying down on the l.; cloudy sky. Canvas, 47 by 57½ in.

GALLERY No. IV.

OIL PAINTINGS—143-180.

- | LENT BY | | PAINTER. |
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| 143 | PORTRAIT OF A GIRL. | |
| Mrs. ALFRED SEYMOUR. | | Sandro Botticelli. |
| | Bust to r., profile, of a girl with fair hair, in a red dress, with jewelled necklace; a window forms the background. Panel, 25½ by 17 in. | |
| 144 | VIRGIN AND CHILD, WITH ANGELS. | |
| W. BROMLEY DAVENPORT, Esq., M.P. | | Sandro Botticelli. |
| | Small three-quarter figure of the Virgin seated facing the spectator, holding the Child on her lap; He has His r. hand raised in the attitude of blessing, the l. touches a pomegranate; on either side two angels, the two nearest the spectator with garlands of flowers. Panel (circular), 38 in. | |
| 145 | VIRGIN AND CHILD. | |
| W. BROMLEY DAVENPORT, Esq., M.P. | | Filippo Lippi. |
| | Small half figure of the Virgin standing, holding the Child, clothed in red, in her arms; sky and wall background. Panel, 16 by 11½ in. | |
| 146 | THE NATIVITY. | |
| THE EARL OF DUDLEY. | | Perugino. |
| | Small full-length figures of the Virgin and St. Joseph, kneeling in adoration on either side of the Infant Saviour, Who lies on the ground at their feet; beyond them are a cow and a donkey lying down in an enclosure, and on either side two shepherds; distant landscape in the background. Panel, 10½ by 18 in. | |
| 147 | THE BAPTISM OF CHRIST. | |
| THE EARL OF DUDLEY. | | Perugino. |
| | Small full-length figures of the Saviour and St. John the Baptist standing in the water; on either side are two angels, of whom two are kneeling. Panel, 10½ by 18 in. | |

- | LENT BY | PAINTER. |
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| 148 | CHRIST AND THE WOMAN OF SAMARIA. |
| THE EARL OF DUDLEY. | Perugino. |
| Small full-length figures of the Saviour and the woman of Samaria, standing on either side of the well, which occupies the centre of the picture; other figures in the background; distant landscape beyond. Panel, 10½ by 18 in. | |
| 149 | VIRGIN AND CHILD, WITH ANGELS. |
| MRS. ALFRED SEYMOUR. | Piero della Francesca. |
| Small full-length figure of the Virgin enthroned, holding the Child on her knee, Who is stretching out His hands; two angels on either side; architectural background. Panel, 41 by 31½ in. | |
| 150 | PIETÀ. |
| THE EARL OF DUDLEY. | Carlo Crivelli. |
| In the centre the body of Christ, supported by St. Mary Magdalene and St. John on the r., and by the Virgin, who is clasping Him in her arms, on the l.; gold background. Panel, 27 by 24 in., circular top. | |
| 151 | THE CRUCIFIXION. |
| THE EARL OF DUDLEY. | Raphael. |
| In the centre Christ on the cross; on either side of Him floats an angel, one with two cups to catch the blood which flows from His wounds, the other with one cup; at the foot of the cross are the kneeling figures of St. Mary Magdalene on the r., and St. Jerome on the l.; behind them on the r. stands St. John, on the l. the Virgin; landscape background. Signed on the foot of the cross, "RAPHAEL. VRBIN. AS. P." Executed for the Gavari chapel at San Domenico, Città di Castello. Painted about 1501. Panel, 102 by 65 in. | |
| 152 | VIRGIN AND CHILD. |
| THE EARL OF DUDLEY. | Francia. |
| Small three-quarter figure of the Virgin, seated, holding the Child on her lap, and grasping His l. hand which holds a bird; landscape background. Panel, 26 by 20 in. | |
| 153 | VIRGIN AND CHILD, WITH ATTENDANT ANGELS. |
| CHRIST CHURCH, OXFORD. | Piero della Francesca. |
| Three-quarter figure of the Virgin, half life size, seated in front in grey drapery; in her lap the Child, with a coral necklace and amulet about His neck; three angels standing behind; sky background. Panel, 33 by 22½ in. | |

LENT BY

PAINTER.

154

THE RESURRECTION.

THE EARL OF DUDLEY.

Perugino.

In the centre the figure of Christ standing on the edge of the half-open tomb, holding a banner in His hand; four soldiers are grouped round the tomb, two on each side, three of them are asleep; landscape background. Panel, $10\frac{1}{2}$ by 18 in.

155

NOLI ME TANGERE.

THE EARL OF DUDLEY.

Perugino.

In the foreground St. Mary Magdalene kneeling in front of the Saviour; He is clad in red drapery, and holds a hoe in His hand; in the background is seen the entrance of the tomb, with an angel standing on either side; four other figures behind them; landscape beyond. Panel, $10\frac{1}{2}$ by 18 in.

156

VIRGIN AND CHILD, WITH SAINTS.

DOUGLAS W. FRESHFIELD, Esq.

Umbrian School.

Small three-quarter figure of the Virgin seated in front, with the Child on her lap, His r. hand raised in the attitude of blessing, His l. grasping a cross held by the infant St. John, who stands beside the Virgin; St. Jerome on the r. pressing the stone to his breast; on the l. another saint holding a cross, with a fish hanging on it. Panel (circular), 24 in.

157

VIRGIN AND CHILD, AND TWO ANGELS.

DOUGLAS W. FRESHFIELD, Esq.

Perugian School.

Small three-quarter figure of the Virgin seated, facing the spectator, holding the Child, Who stands on her lap and grasps her robe with His l. hand; an angel on either side. Panel, 20 by 14 in.

158

VIRGIN AND CHILD, WITH SAINTS.

CHARLES L. EASTLAKE, Esq.

Pier Francesco Bissolo.

Small three-quarter figure of the Virgin, seated in front, supporting the Infant Christ, Who stands on her knee and raises His r. hand in benediction; on the r. is St. Roch holding a staff inscribed, "Joannes Bellinus pt."; on the l. are St. Joseph and St. John the Baptist; sky background. Panel, 25 by 35 in.

LENT BY		PAINTER.
159	THE DEATH OF DIDO.	
NATIONAL GALLERY.		Liberale da Verona.

The scene is laid in a large open court, surrounded by buildings with arcades ; in the centre is raised the funeral pyre, with the figure of Dido standing on the summit in the act of stabbing herself ; numerous figures in the courtyard and in balconies around are gazing at the scene ; on the l. is seen the sea, and on the r. figures tilting are represented. Panel, 16½ by 48 in.

160	VIRGIN AND CHILD.	
THE EARL OF DUDLEY.		Fra Angelico.

Small full-length figure of the Virgin, seated in front under a canopy, which is held up by angels ; she holds the Child, Who stands on her lap clothed in a red dress, with a bird in His r. hand ; two angels are seated on the floor in front of the Virgin, one playing a harp. Panel, 36 by 24 in., circular top.

161	VIRGIN AND CHILD, WITH SAINTS.	
THE EARL OF DUDLEY.		Carlo Crivelli.

The Virgin enthroned and crowned, holding the Child on her lap ; He is in the act of presenting the keys to St. Peter, who kneels at the foot of the throne on the l. ; on the r. are the figures of St. Louis of Toulouse, St. Augustine, and St. Buonaventura with the sacramental cup in his hand and the wafer suspended above him ; on the l. St. Emidius, patron of Ascoli, St. Francis, and St. Bernardino of Siena ; curtain and sky background. Inscribed, "Opus Caroli Crivelli Veneti." Panel, 75 by 77 in.

162	VIRGIN AND CHILD.	
THE EARL OF DUDLEY.		Lorenzo di Credi.

Small full-length figure of the Virgin seated in front under a tree, holding the Infant Christ on her knee ; He is raising His r. hand in the act of blessing the infant St. John, who kneels on the l. ; landscape background, with rocks, water, and architecture. Panel, 39 by 28 in.

163	THE FEAST IN SIMON'S HOUSE.	
NATIONAL GALLERY OF IRELAND.		Luca Signorelli.

Interior of a room, part of which is occupied by a table at which ten figures are seated ; among them, on the extreme right, is the figure of Christ in the act of being anointed by St. Mary Magdalene ; numerous attendants behind the table ; a group of seven figures on the l. ; landscape seen through an open window in the background. Panel, 10½ by 35 in.

LENT BY

PAINTER.

164 ST. CATHARINE HOLDING A BOOK, WITH ANGELS.**L. LESSER, Esq.****Bernardino Luini.**

Half figure of the saint, facing the spectator, looking down at a book which she holds in her hands; an angel on either side; dark background. Panel, 27½ by 23 in.

165 VIRGIN AND CHILD.**EXECUTORS OF THE LATE E. H. LAWRENCE, Esq. Leonardo da Vinci.**

Small three-quarter figure of the Virgin, seated in front of a curtain, facing the spectator, holding the Child on her lap; He holds a sprig of violets in His r. hand; lake and mountains in the background. Panel, 21 by 15½ in.

166 Portrait of A MAN.**HENRY WILLETT, Esq.****Nicholas Lucidel.**

Small half figure to r., three-quarter face; black dress with red doublet, black cap; he is holding up a ring in his r. hand, and carries a pair of gloves in his l.; a coat-of-arms in the l. top corner; grey background. Panel, 19¾ by 15¼ in.

167 CRUCIFIXION.**HENRY WILLETT, Esq.****School of Rogier van der Weyden.**

Christ on the Cross in the centre; St. John on the r.; the Virgin on the l.; at the foot of the Cross is a skull; river and buildings of a town in the background. Panel, 7¾ by 8½ in.

168 ECCE HOMO.**HENRY WILLETT, Esq.****School of Tournay.**

Half figure of Christ crowned with thorns, with His hands bound, one hand holding a reed and the other a bundle of sticks; red background. Panel, 12 by 8¼ in.

169 THE BURNING BUSH.**HENRY WILLETT, Esq.****Dierick Bouts.**

In the foreground is the figure of Moses kneeling, with his hands uplifted, before the bush, in which is seen the First Person of the Trinity; in the background Moses is seen taking off his shoes; landscape in the distance. Panel, 17 by 13¼ in.

170 Portrait of A MAN.**HENRY WILLETT, Esq.****Albert Dürer.**

Supposed to be Hans Frey, Dürer's father-in-law.

Bust facing the spectator; grey robe; dark background. Paper, 14¼ by 10¼ in.

LENT BY

PAINTER.

171

ADORATION OF THE MAGI.

H.M. THE QUEEN.

Lucas van Leyden.

(From Buckingham Palace.)

The Virgin, in blue drapery, seated, with the Child in her lap; He is bending forward towards one of the kings, Gaspar, who kneels before Him with an offering in his hand; behind Gaspar stands Balthazar, the Ethiopian king; and on the other side of the Virgin is the third king, Melchior, with two armed retainers near him; immediately behind the Virgin is St. Joseph in red and blue drapery; in the background are a cow and a donkey; through the arched doorway is seen the courtyard of a castle with mounted horsemen, and high hills beyond it; and above in the sky are three adoring angels. Signed with the painter's monogram, "L." Panel, 113 by 55½ in.

172

SIR THOMAS MORE AS A YOUNG MAN.

RALPH BANKES, ESQ.

Holbein.

Only son of Sir Thomas More, b. 1480; entered Parliament 1504; Speaker of the House of Commons 1523; Chancellor 1529; was high in the favour of Henry VIII., then fell into disgrace, was imprisoned, charged with high treason for denying the king's supremacy, and beheaded on Tower Hill, July 15, 1535.

Bust slightly to r., nearly full face; black furred dress, black cap; dark background. Panel, 13¼ by 12 in.

173

CELEBRATION OF HIGH MASS.

THE EARL OF DUDLEY.

Jan van Eyck.

Interior of a cathedral; in the centre of the picture is a priest standing before the altar in the act of elevating the Host, with two kneeling figures, probably the donors, behind him, one holding a candle; on the l. a crowned figure kneeling in front of a prie-dieu, with several attendants behind him; an angel, holding a scroll in the l. hand, hovers above the altar.

At the back of the panel is a chiaroscuro figure of St. Peter; and on the frame a cutting from an old catalogue, attributing the picture to Mabuse, and giving as its subject, "St. Thomas Aquinas performing mass in the abbey of St. Denis to Louis IX., King of France." Panel, 24 by 18 in.

174

VIRGIN AND CHILD.

HENRY WILLETT, ESQ.

Lucas Cranach.

Half figure of the Virgin seated to l. under a tree, holding the Child, Who stands on her lap, with a piece of bread in His r. hand and a fruit in His l.; her long fair hair falls over her shoulders; landscape background, with castle perched on a rock on the extreme l. Panel, 33 by 22 in.

LENT BY

PAINTER.

175

TRIPTYCH.

HENRY WILLETT, Esq.

Cornelia Cnoop.

In the centre the Virgin seated in a garden, with the Child on her lap, to Whom she is offering an apple; in the r. panel St. Barbara; in the l. St. Catherine; scenes from the life of each are depicted in the background. Painted about 1510. Vellum, centre $9\frac{1}{2}$ by 7 in., each wing $9\frac{1}{2}$ by $2\frac{1}{2}$ in.

176

VIRGIN AND CHILD.

HENRY WILLETT, Esq.

Mantegna.

The Virgin seated on the ground in adoration over the Child, Who lies on a cushion in front of her, with His hands crossed; two angels flying above hold a crown over her head; landscape background, with buildings and figures. Panel, $26\frac{1}{2}$ by 16 in., circular top.

177

PRESENTATION IN THE TEMPLE.

HENRY WILLETT, Esq.

School of Giotto.

At an altar under a canopy, which occupies the centre of the picture, stands Simeon holding the Infant Saviour towards the Virgin, who is stretching out her arms to receive Him; behind the Virgin is St. Joseph holding a dove, and behind Simeon is Anna, with a scroll in her l. hand and her r. hand raised; gold background. Panel, $17\frac{3}{4}$ by 16 in.

178

ENTOMBMENT OF THE VIRGIN.

W. BROMLEY DAVENPORT, Esq., M.P.

Giotto.

The dead body of the Virgin, lying on a marble sarcophagus, is surrounded by her relations and by the Apostles, saints, and angels; in the centre is the figure of the Saviour, receiving in His arms the departed spirit (in the form of an infant) of His mother; gold background. Panel, 29 by 70 in. (angular top).

179

VIRGIN AND CHILD.

THE EARL OF DUDLEY.

Andrea d'Assisi.

Small full-length figure of the Virgin enthroned, holding the Child on her lap; on the l. St. Dominic; on the r. St. Catherine of Siena and two kneeling donors. Panel, 14 by 12 in.

180

THE LAST SUPPER.

THE EARL OF DUDLEY.

Giotto.

Christ and the Disciples seated at a table, in front of a richly panelled wall; Judas is represented seated by himself, on the side nearest the spectator. Panel, 13 by 26 in.

BLACK AND WHITE ROOM.

~~~~~ WATER COLOUR DRAWINGS—1-44. ~~~~~

LENT BY

PAINTER.

~~~~~ VENICE. ~~~~~

BENSON RATHBONE, ESQ.

James Holland.

View on the Grand Canal; numerous market boats in the foreground. Size $16\frac{3}{4}$ by $11\frac{1}{2}$ in.

2

A CORNFIELD.

JAMES ORROCK, ESQ.

Peter de Wint.

View of a cornfield, with reapers in the foreground; Windsor Castle in the distance. Size 11 by 18 in.

3

DAWN AFTER WRECK.

REV. W. KINGSLEY.

J. M. W. Turner, R.A.

View of the seashore; in the foreground is a dog howling. Size $9\frac{3}{4}$ by 14 in.

4

THE RIGHL.

REV. W. KINGSLEY.

J. M. W. Turner, R.A.

View looking across the lake, with rafts and figures in the foreground. Size $9\frac{3}{4}$ by 14 in.

5

SKETCH.

J. E. TAYLOR, ESQ.

J. M. W. Turner, R.A.

Size $7\frac{1}{2}$ by $9\frac{1}{2}$ in.

6

STUDY OF A SUNSET.

J. E. TAYLOR, ESQ.

J. M. W. Turner, R.A.

Size 6 by 9 in.

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| | LENT BY | PAINTER. |
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- 7 ILLUSTRATION FOR 'THE ANTIQUARY.'
 REV. W. KINGSLEY. J. M. W. Turner, R.A.
 Size $3\frac{1}{4}$ by $5\frac{1}{2}$ in.
- 8 KNARESBOROUGH.
 MRS. ROUNDELL. Peter de Wint.
 View looking across the river; buildings and tower of a church on high ground on the farther side. Size 22 by 31 in.
- 9 STEAMBOAT AGROUND IN THE RHINE.
 REV. W. KINGSLEY. J. M. W. Turner, R.A.
 Two steamboats, one of them aground; sunrise. Size $9\frac{1}{2}$ by $14\frac{1}{2}$ in.
- 10 SKETCH.
 J. E. TAYLOR, ESQ. J. M. W. Turner, R.A.
 Alps, with glacier. Size $7\frac{1}{4}$ by $10\frac{1}{2}$ in.
- 11 SKETCH.
 J. E. TAYLOR, ESQ. J. M. W. Turner, R.A.
 Sunset over the sea. Size $8\frac{1}{2}$ by $11\frac{1}{4}$ in.
- 12 WOOD SCENE.
 MRS. ROUNDELL. Peter de Wint.
 A cart, drawn by three horses, coming through a wood. Size $12\frac{3}{4}$ by $19\frac{1}{2}$ in.
- 13 LUDLOW CASTLE: SABRINA.
 T. H. ISMAY, ESQ. J. M. W. Turner, R.A.
 Engraved in Milton's Poetical Works. Vignette, size $6\frac{1}{2}$ by 5 in.
- 14 SKETCH.
 HENRY VAUGHAN, ESQ. J. M. W. Turner, R.A.
 Open sea, with ship and coast-line in the distance. Size 8 by 10 in.

- | LENT BY | PAINTER. |
|--|-----------------------|
| 15 WATER-GATE, LOWER CLOSE, NORWICH. | |
| JAMES REEVE, ESQ. | John Thirtle. |
| View looking along a street towards the water-gate. Size $11\frac{1}{2}$ by $15\frac{1}{4}$ in. | |
| 16 AN OLD RUSTIC'S REPAST. | |
| JAMES ORROCK, ESQ. | William Hunt. |
| An old man seated at a table, eating bread and cheese. Signed and dated, "W. Hunt, 1821." Size 15 by $10\frac{1}{2}$ in. | |
| 17 PEAT-GATHERERS. | |
| F. NETTLEFOLD, ESQ. | David Cox. |
| Mountainous landscape, with lake; peat-gatherers in the foreground. Size $9\frac{1}{4}$ by $12\frac{1}{2}$ in. | |
| 18 SKETCH. | |
| J. E. TAYLOR, ESQ. | J. M. W. Turner, R.A. |
| Mist at sunrise. Size $13\frac{3}{4}$ by 18 in. | |
| 19 FONTHILL (1800). | |
| SIR CHARLES TENNANT, BART. | J. M. W. Turner, R.A. |
| View looking across a lake towards wooded hills, over the summit of which is seen the tower of Fonthill; in the foreground are cottages, and men and women harvesting; on the r. some cattle near a ford; sunny afternoon. Size $27\frac{3}{4}$ by $41\frac{1}{2}$ in. | |
| 20 SKETCH. | |
| J. E. TAYLOR, ESQ. | J. M. W. Turner, R.A. |
| Early dawn; a dark moor, with finger-post on the l.; mountains in the distance. Size $9\frac{1}{4}$ by 16 in. | |
| 21 A FORD ON THE LLEDR. | |
| F. NETTLEFOLD, ESQ. | David Cox. |
| Two horsemen crossing the ford; mountains beyond. Size 8 by 11 in. | |
| 22 DEVOTION. | |
| JAMES ORROCK, ESQ. | William Hunt. |
| Girl kneeling behind a seat, with clasped hands and rosary. Size $11\frac{1}{2}$ by $8\frac{1}{2}$ in. | |

LENT BY

PAINTER.

23 DEVIL'S TOWER, CARROW, NORWICH.

J. J. COLMAN, ESQ., M.P.

John Thirtle.

View looking across the river towards the tower, with the town of Norwich beyond; stormy sunset. Size 13 by 17 in.

24 BACKWATER IN DUNCOMBE PARK.

JAMES REEVE, ESQ.

John Sell Cotman.

View looking towards a bridge. Size $5\frac{1}{2}$ by $12\frac{1}{4}$ in.

25 PICK-A-BACK.

EXECUTORS OF THE LATE E. H. LAWRENCE, ESQ. William Hunt.

Boy leaning against a rock on the sea-shore, with a child on his back. Size
10 $\frac{3}{4}$ by 7 $\frac{1}{4}$ in.

26 CASTLE IN NORMANDY.

JAMES REEVE, ESQ.

John Sell Cotman.

A castle on high ground on the bank of a river. Size 9 by 13½ in.

27 MOUNTAIN PASS IN THE TYROL.

JAMES REEVE, ESQ.

John Sell Cotman.

View of the pass, with a bridge spanning a torrent in the foreground. Size 8 $\frac{3}{4}$ by 11 $\frac{1}{4}$ in.

28 VIEW LOOKING UP A RIVER.

J. E. TAYLOR, ESQ.

J. M. W. Turner, R.A.

Vignette, size $7\frac{1}{4}$ by $5\frac{3}{4}$ in.

29 RIVER AT THORPE, NORWICH.

J. J. COLMAN, ESQ., M.P.

John Thirtle.

View looking along the river, showing the first steamer which plied between
Norwich and Yarmouth. Size 18 $\frac{1}{4}$ by 30 in.

30 HOLY ISLAND.

A. W. NICHOLSON, Esq.

J. M. W. Turner, R.A.

View looking along the shore, with St. Cuthbert's on the l.; numerous figures and boats in the foreground; stormy sky. Engraved in 'England and Wales.' Size 11½ by 16½ in.

- | LENT BY | PAINTER. |
|---|--------------------------------------|
| 31 | SCHAFFHAUSEN. |
| REV. W. KINGSLEY. | J. M. W. Turner, R.A. |
| View from just above the fall. Size 9 by 11½ in. | |
| 32 | MOONLIGHT ON A RIVER. |
| J. E. TAYLOR, Esq. | J. M. W. Turner, R.A. |
| Vignette, size (oval) 6 by 4½ in. | |
| 33 | PORTWICK GROVE, NEAR NORWICH. |
| JAMES REEVE, Esq. | John Sell Cotman. |
| View looking across water towards the grove. Size 8¼ by 11½ in. | |
| 34 | OLD BOATS. |
| BENSON RATHBONE, Esq. | Samuel Prout. |
| View on a river, with two old boats in the foreground. Size 10¾ by 16½ in. | |
| 35 | A VILLAGE. |
| ALEXANDER MURCHISON, Esq. | Samuel Prout. |
| View looking up the street of a village; church tower in the distance.
Size 12¾ by 17¼ in. | |
| 36 | WRECKERS. |
| BENSON RATHBONE, Esq. | Samuel Prout. |
| The hull of a large ship wrecked at the foot of some rocks, on which is a castle; boat, figures, and wreckage in the foreground. Size 11½ by 17 in. | |
| 37 | STILL-LIFE. |
| JAMES ORROCK, Esq. | William Hunt. |
| Bullaces and blackberries. Signed, "W. Hunt." Size 7 by 12¾ in. | |
| 38 | BRAY CHURCH. |
| F. NETTLEFOLD, Esq. | Peter de Wint. |
| View from the Thames, looking towards the church on the r. bank. Size 12 by 18 in. | |

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| LENT BY | | PAINTER. |
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- 39** **THE PET LAMB.**
- GEORGE R. BURNETT, Esq.** **William Hunt.**
- Interior of a shed; boy, with his arms round the neck of a lamb. Signed,
"W. Hunt." Size $11\frac{1}{2}$ by $16\frac{3}{4}$ in.
- 40** **ON THE GRETA RIVER, YORKSHIRE.**
- JAMES REEVE, Esq.** **John Sell Cotman.**
- View of the high bank of the river; figure of a girl carrying faggots. Size
9 by 13 in.
- 41** **STILL-LIFE.**
- JAMES ORROCK, Esq.** **William Hunt.**
- Grapes and an apple. Signed, "W. Hunt." Size $4\frac{1}{2}$ by 6 in.
- 42** **STILL-LIFE.**
- JAMES ORROCK, Esq.** **William Hunt.**
- An apple and a shell. Signed, "W. Hunt." Size $4\frac{3}{4}$ by 6 in.
- 43** **CROMER.**
- JAMES REEVE, Esq.** **John Thirtle.**
- View looking east across the town towards the sea; figures harvesting in
the foreground. Size 10 by 14 in.
- 44** **PROCESSION ENTERING A CHURCH.**
- BENSON RATHBONE, Esq.** **R. P. Bonington.**
- The church occupies nearly the whole of the picture; the procession is
entering the west door on the l. Size $12\frac{1}{4}$ by $14\frac{1}{2}$ in.
-
-

WATER COLOUR ROOM.

WATER COLOUR DRAWINGS—45-108.

- | LENT BY | PAINTER. |
|--|--|
| 45 | BYLAND ABBEY, YORKSHIRE. |
| JAMES REEVE, Esq. | John Sell Cotman. |
| <p>The abbey rises in the centre of the picture, with a stream in the foreground, and high hills beyond. Signed and dated, "J. S. Cotman, 1804."
Size 10 by 13½ in.</p> | |
| 46 | GADER IDRIS. |
| H. G. BARWELL, Esq. | John Sell Cotman. |
| <p>View of the mountain from the river. Size 13¾ by 17¾ in.</p> | |
| 47 | TRENTHAM CHURCH. |
| JAMES REEVE, Esq. | John Sell Cotman. |
| <p>Interior, showing the pulpit, over which is thrown a Moorish saddle-cloth, and the screen. Size 21¾ by 16¼ in.</p> | |
| 48 | ST. LUKE'S CHAPEL, NORWICH CATHEDRAL. |
| J. J. COLMAN, Esq., M.P. | John Sell Cotman. |
| <p>Exterior view of the chapel, with the cathedral beyond. Size 14 by 18 in.</p> | |
| 49 | STORMY WEATHER. |
| J. J. COLMAN, Esq., M.P. | John Sell Cotman. |
| <p>Two figures on the sea-shore; storm in the distance. Size 10½ by 16 in.</p> | |
| 50 | FALLS NEAR THE SOURCE OF THE JUMNAH; IN THE HIMALAYAS. |
| HENRY VAUGHAN, Esq. | J. M. W. Turner, R.A. |
| <p>View of the mountain range; the falls in the foreground. From a drawing by Lieut. G. F. White. Engraved by J. Cousen in 'Views in India,' published in 1836. Size 5½ by 8 in.</p> | |

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51

ASSOS.

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

The ruined temple, with figures in the foreground. Engraved by W. Finden in Finden's 'Illustrations of the Bible.' Size $5\frac{1}{2}$ by 8 in.

52

SION.

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

View looking up the valley; stormy sky. Size $9\frac{1}{2}$ by $12\frac{1}{4}$ in.

53

PALAZZO BALBI, VENICE.

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

View on the Grand Canal, with the Palazzo Balbi on the l. Size $8\frac{3}{4}$ by 12 in.

54

THE RIALTO, VENICE.

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

View looking up the Grand Canal towards the Rialto; numerous boats and figures. Engraved by W. Miller for Rogers's Poems. Size $8\frac{3}{4}$ by 12 in.

55

CHIEFSWOOD COTTAGE.

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

View looking along a path through overhanging trees, with the cottage in the distance. Engraved by W. Miller in the Prose Works of Sir Walter Scott. Vignette, size $9\frac{1}{2}$ by 7 in.

56

ENTRANCE TO CALAIS HARBOUR.

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

Vignette, size 7 by 5 in.

57

NEWARK CASTLE.

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

View looking up the river, which flows between steep banks, with the castle on the r. Engraved by W. J. Cooke in the Poetical Works of Sir Walter Scott. Vignette, size $5\frac{3}{4}$ by $4\frac{1}{2}$ in.

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| 58 | ABBOTSFORD. |
| J. E. TAYLOR, Esq. | J. M. W. Turner, R.A. |
| View looking across the river, with Abbotsford on high ground to the l.
Engraved by Le Keux in the Poetical Works of Sir Walter Scott. Vignette,
size $5\frac{3}{4}$ by $4\frac{1}{2}$ in. | |
| 59 | ST. MICHAEL'S MOUNT: SHIPWRECK OF LYCIDAS. |
| GEORGE GURNEY, Esq. | J. M. W. Turner, R.A. |
| The mount seen through the spray of the sea; the wreck in the foreground.
Engraved in Sir Egerton Brydges' edition of Milton's Poetical Works.
Vignette, size $7\frac{1}{4}$ by 5 in. | |
| 60 | ROLANDSWERTH NUNNERY, WITH DRACHENFELS. |
| SIR DONALD CURRIE, K.C.M.G., M.P. | J. M. W. Turner, R.A. |
| The river, on which are numerous rafts with figures, occupies the foreground;
on the l. is a steep cliff with a castle on the summit; in the r. distance is
seen the nunnery. Vignette, size 8 by $9\frac{1}{2}$ in. | |
| 61 | THE TEMPTATION ON THE PINNACLE OF THE TEMPLE. |
| GEORGE GURNEY, Esq. | J. M. W. Turner, R.A. |
| Figure of Christ surrounded by angels; Satan falling into space. Engraved
for the Works of Milton. Vignette, size $7\frac{3}{4}$ by 6 in. | |
| 62 | GLENCOE. |
| J. E. TAYLOR, Esq. | J. M. W. Turner, R.A. |
| Engraved by W. Miller for the Prose Works of Sir Walter Scott.
Vignette, size $5\frac{3}{4}$ by $4\frac{1}{2}$ in. | |
| 63 | MAYENCE. |
| J. E. TAYLOR, Esq. | J. M. W. Turner, R.A. |
| View down the river, with the town on the l. Engraved by W. Miller for
the Prose Works of Sir Walter Scott. Vignette, size $5\frac{3}{4}$ by $4\frac{1}{2}$ in. | |
| 64 | DUNFERMLINE ABBEY. |
| SIR DONALD CURRIE, K.C.M.G., M.P. | J. M. W. Turner, R.A. |
| View of the Abbey seen from below. Engraved by J. Horsbury for the
Prose Works of Sir Walter Scott. Vignette, size 8 by 7 in. | |

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| 65 | THE RHYMER'S GLEN. |
| HENRY VAUGHAN, Esq. | J. M. W. Turner, R.A. |
| Engraved by W. Miller for the Prose Works of Sir Walter Scott. Vignette, size $9\frac{1}{2}$ by 7 in. | |
| 66 | GRAND CANAL, VENICE. |
| HENRY VAUGHAN, Esq. | J. M. W. Turner, R.A. |
| View on the canal looking towards the Salute; gondola in the foreground. Size $8\frac{3}{4}$ by $12\frac{1}{2}$ in. | |
| 67 | TÊTE NOIRE. |
| HENRY VAUGHAN, Esq. | J. M. W. Turner, R.A. |
| View looking up the valley, with the mountain in the distance. Size 10 by 11 in. | |
| 68 | YARMOUTH. |
| HENRY VAUGHAN, Esq. | J. M. W. Turner, R.A. |
| View looking along the coast, with Gorleston lighthouse and a windmill on the l.; Yarmouth in the distance. Size $9\frac{3}{4}$ by $14\frac{1}{2}$ in. | |
| 69 | NEUWIED. |
| HENRY VAUGHAN, Esq. | J. M. W. Turner, R.A. |
| View of the river and town; boats in the foreground. Size $7\frac{1}{4}$ by $11\frac{1}{4}$ in. | |
| 70 | BABYLON. |
| HENRY VAUGHAN, Esq. | J. M. W. Turner, R.A. |
| View of a sandy plain with a mound in the distance, river on the l., and figures in the foreground. From a drawing by Sir R. Kerr Porter. Engraved by J. Cousen in Finden's 'Illustrations of the Bible.' Size $5\frac{1}{2}$ by 8 in. | |
| 71 | HARVEST FIELD. |
| F. NETTLEFOLD, Esq. | Peter de Wint. |
| Reapers at work in the foreground; hilly landscape beyond. Size $9\frac{1}{2}$ by 18 in. | |

- | LENT BY | PAINTER. |
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| 72 | THE THAMES, RICHMOND. |
| BENSON RATHBONE, Esq. | Peter de Wint. |
| View from the hill, with the river on the r. Size 13 $\frac{1}{4}$ by 14 in. | |
| 73 | COAST SCENE. |
| BENSON RATHBONE, Esq. | Copley Fielding. |
| View looking along the shore; buildings on the l.; numerous boats and shipping; cloudy sky. Signed and dated, "Copley Fielding, 1830." Size 28 by 45 $\frac{1}{4}$ in. | |
| 74 | AT DUNHAM, NORFOLK. |
| JAMES REEVE, Esq. | John Crome. |
| Woodland scene, with cottages on the r. Size 7 by 9 $\frac{1}{2}$ in. | |
| 75 | LANDSCAPE. |
| JAMES REEVE, Esq. | John Crome. |
| Figures on a road, with a sandbank and trees on the r. Size 7 $\frac{3}{4}$ by 12 $\frac{3}{4}$ in. | |
| 76 | GATEWAY, KENILWORTH. |
| MRS. ROUNDELL. | Peter de Wint. |
| View looking through the gateway, with figures and cattle passing underneath. Size 11 $\frac{3}{4}$ by 12 $\frac{1}{2}$ in. | |
| 77 | DUNWICH CHURCH. |
| F. NETTLEFOLD, Esq. | Peter de Wint. |
| View of the ruined church, with cattle in the foreground. Size 14 $\frac{1}{4}$ by 22 $\frac{3}{4}$ in. | |
| 78 | A WELSH FUNERAL. |
| F. CRAVEN, Esq. | David Cox. |
| View looking across a valley towards high hills; funeral procession in the foreground. Signed, "David Cox, 1850." Size 29 $\frac{1}{2}$ by 39 $\frac{1}{4}$ in. | |
| 79 | THE BROOM-GATHERERS. |
| F. CRAVEN, Esq. | David Cox. |
| View across a heath; the broom-gatherers in the l. foreground. Size 24 by 34 in. | |

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- 80** **WATERFALL, BETTWS-Y-COED.**
A. W. NICHOLSON, Esq. **David Cox.**
View looking up the falls. Signed, "David Cox." Size 26 by 39½ in.
- 81** **THE LOUVRE AND TUILERIES, FROM PONT NEUF.**
F. NETTLEFOLD, Esq. **David Cox.**
View looking across the Seine to the Pont des Arts, with the quay and numerous figures in the foreground, and the Institut on the l. Size 15¾ by 26½ in.
- 82** **BOLTON ABBEY.**
MRS. ROUNDELL. **Peter de Wint.**
View looking across the park towards the abbey, with hills in the distance and cattle in the foreground. Size 18½ by 33 in.
- 83** **THE CALLING OF ELISHA.**
CHARLES SEELY, Esq. **Peter de Wint.**
Mountainous landscape, with a river, figures, and cattle in the foreground; on the l. the two figures which give the name to the picture. Size 29 by 45½ in.
- 84** **LANDSCAPE.**
JAMES ORROCK, Esq. **Peter de Wint.**
View of a village, with rainbow effect. Size 12½ by 19½ in.
- 85** **MEEKNESS.**
EXECUTORS OF THE LATE E. H. LAWRENCE, Esq. **William Hunt.**
A girl seated on a bank, with a pitcher beside her. Signed and dated, "W. Hunt." Size 15 by 11 in.
- 86** **STILL-LIFE.**
F. NETTLEFOLD, Esq. **William Hunt.**
Pineapple, melon, &c. Signed, "W. Hunt." Size 10½ by 14¾ in.
- 87** **CONTENTED WITH LITTLE.**
EXECUTORS OF THE LATE E. H. LAWRENCE, Esq. **William Hunt.**
Boy seated on a tub at a table, holding a dumpling on a fork. Size 11 by 7¾ in.

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88

STILL-LIFE.

CHARLES MAW, Esq.

William Hunt.

Grapes and a pear, &c. Size 8 by 11½ in. (oval).

89

BIRD'S NEST.

CHARLES MAW, Esq.

William Hunt.

Nest and eggs, convolvulus and nuts. Size 7½ by 11 in. (oval).

90

CYMON AND IPHIGENIA.

CHARLES MAW, Esq.

William Hunt.

Interior of a barn; a boy leaning on a pitchfork and gazing at a girl asleep on the floor. Size 22 by 29½ in.

91

STILL-LIFE.

CHARLES MAW, Esq.

William Hunt.

Apple, shell, and nut. Size 4½ by 6½ in.

92

Portrait of THE PAINTER.

CHARLES MAW, Esq.

William Hunt.

B. 1790; d. 1864.

Bust to r., nearly full face. Size 6½ by 5½ in. (oval).

93

STILL-LIFE.

CHARLES MAW, Esq.

William Hunt.

Apples and berries. Size 4 by 5 in.

94

BIRD'S NEST.

CHARLES MAW, Esq.

William Hunt.

Nest and eggs, with a sprig of hawthorn. Size 8 by 11¼ in. (oval).

95

STILL-LIFE.

CHARLES MAW, Esq.

William Hunt.

Plums. Size 7¼ by 11¼ in. (oval).

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96

HAPPY WITH MORE.

EXECUTORS OF THE LATE E. H. LAWRENCE, Esq. William Hunt.

A boy seated on a chair, with a piece of bread and a knife in his hands. Size 11 by 7 $\frac{3}{4}$ in.

97

STILL-LIFE.

BENSON RATHBONE, Esq.

William Hunt.

Melon, grapes, &c. Signed and dated, "W. Hunt, 1839." Size 11 $\frac{1}{2}$ by 17 in.

98

SAUCINESS.

EXECUTORS OF THE LATE E. H. LAWRENCE, Esq. William Hunt.

A girl leaning against a paling, with a jug and basket beside her. Signed and dated, "W. Hunt, 1831." Size 15 $\frac{1}{2}$ by 11 in.

99

RATHHAUS, WIESBADEN.

H. G. BARWELL, Esq.

John Sell Cotman.

View of an open square, with the Rathhaus on the l. Signed, "J. S. Cotman." Size 10 $\frac{3}{4}$ by 15 $\frac{3}{4}$ in.

100

NORWICH CATHEDRAL.

JAMES REEVE, Esq.

John Sell Cotman.

View in the south transept. Size 14 by 10 $\frac{3}{4}$ in.

101

SCHAFFHAUSEN.

J. J. COLMAN, Esq., M.P.

John Sell Cotman.

View looking along a canal running through the town. Size 8 $\frac{3}{4}$ by 13 $\frac{3}{4}$ in.

102

ABBATIAL HOUSE OF ST. OUEN, ROUEN.

J. J. COLMAN, Esq., M.P.

John Sell Cotman.

The house (which was pulled down in 1817) occupies the whole of the picture. Signed and dated, "J. S. Cotman, 1825." Size 16 $\frac{1}{4}$ by 22 $\frac{1}{4}$ in.

103

CLASSICAL LANDSCAPE.

J. J. COLMAN, Esq., M.P.

John Sell Cotman.

Water, trees, and buildings, with figures bathing in the foreground. Signed, "J. S. Cotman." Size 13 $\frac{3}{4}$ by 18 in.

LENT BY

PAINTER.

104 THE STATUE OF CHARLES I. AT CHARING CROSS.

REV. W. N. RIPLEY.

John Sell Cotman.

The statue, with numerous figures grouped round the base. Size $18\frac{1}{4}$ by 12 in.

105 CLASSICAL LANDSCAPE.

J. J. COLMAN, ESQ., M.P.

John Sell Cotman.

Trees and buildings; figures bathing in the foreground; distant landscape to r. Signed, "J. S. Cotman." Size $13\frac{3}{4}$ by 18 in.

106 A FRENCH TOWN.

G. R. BURNETT, ESQ.

John Sell Cotman.

View in the street of a French town, with church on the l. and numerous figures. Signed and dated, "J. S. Cotman, 1828." Size 17 by $22\frac{3}{4}$ in.

107 ON THE GRETA, YORKSHIRE.

JAMES REEVE, ESQ.

John Sell Cotman.

View looking towards a bridge and some buildings and houses; rocks in the foreground. Size 9 by 13 in.

108 GATEWAY OF ABBEY, AUMALE, NORMANDY.

J. J. COLMAN, ESQ., M.P.

John Sell Cotman.

Numerous figures masquerading grouped about the gateway. Signed and dated, "J. S. Cotman, 1852." Size $17\frac{1}{2}$ by 13 in.

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